



**The Leinster School of
Music & Drama**

Established 1904

**Musical Theatre
Grade
Examinations
Syllabus**

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The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her middle finger,
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 2000 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 15,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

Vision Statement

Inspiring life-long, creative and fulfilling participation in music.

A BRIEF HISTORY

September 1904 was an important time musically for Dublin, and for the whole of Ireland. In that year The Leinster School of Music was established in Dublin by Mr Samuel Myerscough, Mus.B.Oxon., F.R.C.O. The following is an extract from The Musical Herald of July 1st 1909.

'The daily grind of teaching is the common lot of almost all professional musicians. Some, it is true, have to teach and advise as well. Happy is the man who does his full meed of teaching and is yet strong and sympathetic enough to help other teachers and their pupils who come to be heard by him. One of these doubly busy men is Mr. S. Myerscough, Mus.Bac.Oxon. A morning spent with him at the Leinster School of Music, Dublin, showed us what a large number of facets are to be seen in one setting. Like a gem, whichever way he turned, he gave a sparkle and brightness that made work light. More genuinely than Lemoine, we discovered his secret and it came in a casual remark. 'From the earliest stages,' he said, 'there must be thinking. In teaching one must take nothing for granted.'

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway." This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The school was carried on and developed in Harcourt Street by Miss May Cosgrave, her sister Joan Burke and Miss May McCarron, who spent untold hours generously giving their advice, and teaching teachers the techniques that established standards of a very high quality.

The School soon became one of the leading organisations for music education throughout Ireland. According to the Irish Art Handbook of 1949 the School had "become one of the most important influences on the musical life of the country as a teaching, examining body". The LSMD is steeped in history, and its early teaching staff included the esteemed piano tutors Patricia Read and May Cosgrave, sister of William T. Cosgrave. Amongst its famous students was Samuel Beckett who mentions the School in his writings:

*"She beckoned to him with her middle finger,
like one preparing a certificate in pianoforte...
at the Leinster School of Music". Samuel Beckett*

The school moved to Upper Stephen street in 1982. A major step forward took place in 1998 when the School moved to the Griffith College Campus on South Circular Road where it is a constituent School of the College.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

As a national examining body the LSMD offers grade and diploma examinations in both Music and Drama. As part of its centenary celebrations the School launched the annual Excellence Awards in 2004. Students are selected to compete for these prestigious awards on their performance at the annual examinations. The finalists perform at a grand finale in October each year when the overall winners in Music and Drama are announced.

In keeping with the School's affiliation to Griffith College two new Higher Diplomas in Arts in Music and Drama Education were validated by HETAC in recent years. These new programmes compliment the Associate and Licentiate Diplomas which have been in existence for a long number of years.

The School has just launched its new music syllabus which reflects the demand for a broader appreciation of the many facets of the art, reaching out to a new generation of musicians who will be the teachers of the future. This new syllabus is valid from September 2014.

General Information & Examination Regulations

1. This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Preliminary to Grade 8.
2. Maximum marks awarded in all grades and subjects are 100. Candidates must secure 85 marks for first class honours, 80 marks for honours, 75 marks for a pass with merit, and 65 marks for a pass.
3. A medal will be awarded to candidates gaining 95 marks in the following subjects:
 - Musical Theatre Solo (from Grade 3)
 - Musical Theatre Duet (from Grade 3)
4. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiner.
5. The examiners in their marking will pay attention not only to music choice(s), dramatic characterisation, but also to other areas inherent in a good performance, for example good vocal and breathing technique and stage presence.
6. The examiners will make a report on work presented. This report will have the candidates' marks and a general assessment. This report will be sent to the candidates following the examination and should act as a guideline for both Teachers and Students.
7. The candidate's selection of musicals/songs to reflect a varied and interesting programme, will be taken into account.
8. Candidates must supply copies of their selections for examiners' use. These selections must be typed or hand written. All material handed to the examiner must be tidy and legible.
9. The candidates and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
10. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
11. Examinations are held annually at local centres throughout Ireland.
12. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st for examinations to be held before the Christmas period, February 1st for examinations to be held before the Easter period, and March 1st for examinations to be held after the Easter period.
13. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
14. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
15. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €5, or for a higher grade on payment of the difference in fees plus a transfer fee of €5. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
16. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We

- do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

Musical Theatre

The following examinations in Musical Theatre have been individually designed to introduce both adults and children to as many practical aspects of Musical Theatre as possible. The aim is to develop the Candidates' understanding of Performance, Improvisation, Sight Singing, basic music theory, etc., to develop the voice and to introduce Candidates to the different styles of Musical Theatre.

Throughout the examination Candidates will be examined on the following:

Presentation

Candidates will be marked on how they address and communicate with the Examiner throughout the examination and on the standard of work presented. At the start of the examination Candidates should present a **folder** to the Examiner containing their name, grade and music choice(s) and any other relevant information such as pictures, summary of show etc., as well as a copy of each piece music/ lyrics. All presented material should be neat and legible. Teachers are advised that Candidates should dress in suitable clothing. The School is by no means encouraging Candidates to purchase new clothing for the examination, they merely request that Candidates clothing be clean, neat and tidy. Marks will be awarded for the use of costume only where specified, however Candidates may choose to use costume or a suggestion of costume, if it personally helps them in their performance. Students are reminded that the marks awarded for presentation are for the whole examination (not just the presentation section). It is presentation of self and work.

Performance

Candidates must understand the content of their choice of music and where possible they must understand the overall theme of the musical it was taken from. Candidates will be expected to use suitable movement within the space provided. The Candidates should wear comfortable clothing, which allows them freedom to move about should their performance require it. Over the course of the eight grades Candidates will be expected to show a deeper understanding of characterisation and reach a higher standard of performance. The style of performance should correspond accordingly to the style of Musical each piece is chosen from i.e. Operetta, Lyric, Rock Opera etc. Although not traditional musical theatre, certain Disney songs which would demonstrate a strong sense of characterisation in performance are acceptable for junior grades. Performances will be assessed holistically to take into account how effectively the Candidate employs the skills of singing, acting and movement in the communication of their chosen pieces.

Breathing/Voice Production

Candidates should have basic understanding of good breathing and vocal technique and this should be incorporated into their overall performance. The Examiner will assess if the Candidate has learned to relax and understand the basics of breathing technique used for singing i.e.: breathing without raising their shoulders, relaxed movements etc. and marks will be awarded as part of the overall performance.

Conversation / Discussion

In all grades Candidates will be asked to converse with their Examiner about their selections. Candidates should be able to communicate clearly and engage in conversation with the Examiner answering questions about how they prepared their pieces for the examination as well as questions regarding the themes and context of their chosen pieces. Knowledge of characterisation, stage movement, breathing & singing is essential at senior grades.

Marks will be awarded for the level of engagement, communication and confidence of the Candidate.

Notebook

Where specified, Candidates may be required to provide the Examiner with a note book used in preparation for performance. It should demonstrate research into the style and theme of the show and general period of composition, with information on the composer and lyricist / librettist involved. The notebook should also include suggestions for costumes, sets and props required. The Candidate will then be asked to discuss rehearsal processes and their note book with the Examiner.

Improvisation

From grades 1 the Candidate should prepare a short piece of improvisation based on their performance piece. This improvisation will lead into their song(s). Duration of improvisation varies according to grade but should not be shorter than 30 seconds. . The Examiner will be marking the Candidate on their understanding of the setting of the song which includes how well they can connect seamlessly into the song, through characterisation and vocal expression.

Sight Singing

From Grade 3 the Candidate will be given a short musical phrase, keys and note values will differ according to grade. Examples provided at back of syllabus.

Scales & Arpeggios

The Candidate will be asked to sing scales and arpeggios at each grade as listed in the Syllabus. These may be sung to La, Ah, or Tonic Solfa. Examples provided at the back of the syllabus.

Music Theory

Candidates should have a basic knowledge of musical symbols, terms and an understanding of the musical directions and dynamics in their chosen pieces. One should understand marks of expression and tempo in order to convey and interpret a song correctly. See back of Syllabus for list of Musical Terms.

Preliminary Grade

Schedule of maximum marks	
Presentation	10
Poem	20
Performance	50
Questions	20

Candidates must be over 4 years of age

Presentation

Candidates will be expected to greet examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each poem and song to the examiner. All material must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Poem

Candidates will be expected to speak from memory a poem from LSMD set list or a poem of similar standard.

Performance

Candidates will be expected to perform from memory one show tune. This may include songs from musical theatre, film or Disney (taking into consideration suitability in respect of age).

Questions

Candidates should be able to answer questions about their poem and song. In this grade the examiner may ask the candidates questions relating to the theme of their poem and song choice, whether the poem/song was happy or sad etc.

Primary Grade

Schedule of maximum marks	
Presentation	10
Poem	20
Performance	50
Questions	20

Candidates must be over 5 years of age

Presentation

Candidates will be expected to greet examiner in the appropriate manner and marks awarded will be a reflection of the candidate's ability to communicate effectively throughout the exam. At the start of the examination candidates should present a copy of each poem and song to the examiner. All material must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Poem/simple folk tune (may be accompanied or unaccompanied)

Candidates will be expected to speak from memory a poem from LSMD set list or a poem of similar standard *or* sing 2 verses of a simple folk tune.

Performance

Candidates will be expected to perform from memory one show tune. This may include songs from musical theatre, film or Disney (taking into consideration suitability in respect of age).

Questions

Be able to answer questions about their poem and song. In this grade the examiner may ask the candidates questions relating to the theme of their poem and song choice, whether the poem/song was happy or sad etc.

Grade 1

Schedule of maximum marks	
Presentation	10
Prepared Improvisation	15
Performance	50
Scales, Arpeggios & Theory	10
Conversation	15

Candidates need to be able to show confidence and a basic understanding of stage craft in their performance. They need to be aware of how they position themselves in their performance space. i.e.: their movements, facial expressions and how they relate to the audience. They must speak clearly and confidently.

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Prepared Improvisation

Candidates will be expected to perform a short improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds.

Performance

Candidates will be expected to perform from memory one song from any musical.

Scales, Arpeggios & Theory

To sing any major scales to the octave, ascending and descending in one breath.

To sing any major arpeggio to the octave, ascending and descending in one breath.

To know what basic musical directions and symbols mean such as forte (f), piano (p),

Conversation

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. how they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

Grade 2

Schedule of maximum marks	
Presentation	10
Prepared Improvisation	15
Performance	50
Scales, Arpeggios & Theory	10
Conversation	15

In this grade the Candidate will be examined on the combination of stage craft (as examined in grade one), and character development. While the emphasis in this grade is on character development there should still be development in the Candidate's technical abilities to underpin their performance.

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Prepared Improvisation

Candidates will be expected to perform an improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds.

Performance

Candidates will be expected to perform from memory one song from any musical.

Scales, Arpeggios & Theory

To sing any major scales to the 9th, ascending and descending in one breath.

To sing any major arpeggio to the octave, ascending and descending in one breath.

To know what basic musical directions and symbols mean such as forte (f), piano (p), mezzo piano (mp) etc.

Conversation

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g., how they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

Grade 3

Schedule of maximum marks	
Presentation	10
Improvisation & Performance	55
Scales, Arpeggios & Theory	10
Sight Singing	10
Conversation	15

While still assessing their technical abilities which must underpin all their performances, the emphasis in this grade is on the Candidate's skills as a performer/entertainer. They must be able to engage the audience with their singing performance and understanding of all pieces performed.

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece, sheet music / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Improvisation and Performance

Candidates will be expected to perform an improvisation based on their performance piece. They must prepare an improvisation which will lead into the song they sing. Improvisation should be no shorter than 30 seconds, no longer than 45 seconds. Candidates will be expected to perform from memory one song from any musical. They must also sing an unaccompanied traditional song in English or any other language. The examiner is looking for expressive singing that is in tune, showing musicality and good interpretation in order to convey the mood of the piece.

Scales, Arpeggios & Theory

To sing any major scales to the 9th, ascending and descending in one breath.

To sing any major arpeggio to the octave, ascending and descending in one breath.

To know what basic musical directions and symbols mean such as forte (f), piano (p), Crescendo, Diminuendo, Legato, Staccato.

Sight Singing

The candidate will then be asked to sing from sight a 4 bar phrase in the key of C major..

Conversation

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. how they rehearsed; how they found their character; do they like their character; how is their character different/similar to themselves; what is the meaning and the context of the song in the musical.

Grade 4

Schedule of maximum marks	
Presentation	10
Improvisation & Performance	55
Scales, Arpeggios & Theory	10
Sight Singing	10
Discussion	15

Presentation	10
Improvisation & Performance	55
Scales, Arpeggios & Theory	10
Sight Singing	10
Discussion	15

In this grade, Candidates will be assessed on their ability to display different characters, and in performance to move between them. The characterisations should be well demonstrated and portrayed, while practising correct vocal technique.

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece, sheet music / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Improvisation and Performance

Candidates will be expected to perform from memory two contrasting musical theatre songs with improvisation or script leading into the song (improvisation not to exceed 1 minute duration). In addition they must sing one popular song or ballad, not to exceed 3 minutes. This can be accompanied or unaccompanied.

Scales, Arpeggios & Theory

To sing any major scales to the 9th, ascending and descending in one breath.

To sing any major arpeggio to the octave, ascending and descending in one breath.

To sing any harmonic minor scales to the octave, ascending and descending in one breath.

To know what basic musical directions and symbols mean such as forte (f), piano (p), Crescendo, Diminuendo, Legato, Staccato.

Sight Singing

The candidate will then be asked to sing from sight a 4 bar phrase in the key of C, G or F major.

Discussion

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g.

Questions on the breathing process and vocal production, explain how diaphragm / rib cage work together. Questions on the combination of personal character decisions and the written decision of the writer (follows on from the practical exercise asked of them above). Compare and contrast the 2 characters, looking at difference in the approach to and the rehearsal of the 2 characters and character development. Candidates should know the meaning and the context of all their songs.

Grade 5

Schedule of maximum marks

Presentation	10
Improvisation & Performance	55
Scales & Arpeggios	10
Sight Reading/Singing	10
Theory	5
Conversation	10

This grade looks at the demands of musical theatre not only in song but also in script. The performer must make the seamless link from spoken performance into the sung performance of the same character. The sung voice should reflect the character the performer is portraying and yet should always be well produced so as not to damage the voice. Secondly the grade also looks at the clues that the writer gives to the performer in the written musical text (this is examined in the sight reading, theory and conversation).

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece, sheet music / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Improvisation and Performance

Candidates will be expected to perform from memory two contrasting musical theatre songs with improvisation or script leading into the song (improvisation not to exceed 1 minute duration). In addition they must sing one popular song or ballad, not to exceed 3 minutes. This can be accompanied or unaccompanied.

Scales, Arpeggios & Theory

To sing any major scales to the 9th, ascending and descending in one breath.

To sing any major arpeggio to the 10th, ascending and descending in one breath.

To sing any harmonic minor scale to the octave, ascending and descending in one breath.

Theory

To know what basic musical directions and symbols mean such as forte (f), piano (p), Crescendo, Diminuendo, Legato, Staccato.

Sight Singing

The candidate will then be asked to sing from sight a 6 bar phrase in the key of C, G, F or D major.

Conversation

Candidates will be asked to converse with their Examiner and answer questions relating to their performance e.g. questions on the breathing process and voice production. Explain how diaphragm / rib cage work together. Questions on the combination of personal character decisions and the written decision of the writer. Compare and contrast the 3 characters, looking at difference in the approach to and the rehearsal of the 3 characters and character development. Candidates should know the meaning and the context of the songs in the musical and be able to speak fluently about the plot and the composer.

Grade 6

Schedule of maximum marks	
Presentation	10
Performance	55
Scales & Arpeggios	10
Sight Singing	10
Theory	5
Discussion	10

The overall objective of this grade is to further performance, rehearsal and research skills. Candidates from this grade on will be expected to bring their **research note books*** into the exam and the Examiner will ask questions in relation to same. **Costume suggestions are required for this grade.**

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece, sheet music / lyrics and their research notebook to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Improvisation and Performance

Candidates will be expected to perform from memory three contrasting musical theatre songs with improvisation or script at the start or end of the songs (improvisation not to exceed 1 minute duration). At this level, script from the musical can be used if suitable.). In addition, the candidate must sing one song of any genre which complements the programme, not to exceed 3 minutes. This can be accompanied or unaccompanied.

Scales, Arpeggios & Theory

To sing any major scale to the 10th, ascending and descending in one breath.

To sing any major arpeggio to the 10th, ascending and descending in one breath.

To sing any harmonic minor scales to the octave, ascending and descending in one breath.

To sing any harmonic minor arpeggio to the octave, ascending and descending in one breath.

Theory

To know what basic musical directions and symbols mean such as forte (f), piano (p), Presto, Allegro, Agitato etc.,

Sight Singing

The candidate will then be asked to sing from sight a 6 bar phrase in the key of C, G, F, D & Bb major.

Discussion

Candidates will be asked to provide the Examiner with the note book used in rehearsals for the characters prepared. The Candidate is the required to discuss their rehearsal process, performance and note book with their Examiner and answer questions relating to their chosen pieces e.g. how they rehearsed, how they found their character, do they like their characters and why, how is their character different/similar to themselves, what is the meaning and the context of the song in the musical etc. Candidates will also be asked to evaluate what they did technically with their voices and bodies during their presentation to suit the situation in hand and can be asked to contrast this with the demands of a larger / smaller venue / a different audience, how would they adjust their voice and performance i.e. support, breath and focus of the voice for a large venue etc. Candidates should know the meaning and the context of the songs in the musical and be able to speak fluently about the plot and the composer

Notebook

Candidates will be required to provide the Examiner with a note book used in preparation for performance. It should demonstrate research into the style and theme of the show and general period of composition, with information on the composer and lyricist / librettist involved. The notebook should also include suggestions for costumes, sets and props required. The Candidate will then be asked to discuss rehearsal processes and their note book with the Examiner.

Schedule of maximum marks	
Presentation	10
Improvisation & Performance	55
Scales & Arpeggios	10
Sight Singing	10
Theory	5
Discussion	10

Grade 7

The overall objective of this grade is to give the Candidate confidence in their performance, abilities and the skills to either put together a mini show case or to bring pieces of their own choosing to performance level. Candidates in this grade will be expected to bring their **research note book*** into the exam and the Examiner can ask questions in relation to same.

Costume suggestions are required for this grade.

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics and their research notebook to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Improvisation and Performance

The Candidate must perform 4 songs linked together by a theme and presented as a complete performance. Three songs must be musical theatre and 1 non musical theatre song choice that the Candidate feels complements the theme. All musical pieces must have improvisation or scripted introduction and the non-musical song must either be introduced by an improvisation or a conversational link explaining or demonstrating the reasons for the choice. The Candidate must also title their performance.

Scales, Arpeggios & Theory

To sing any major scale to the 10th, ascending and descending in one breath.

To sing any major arpeggio to the 10th, ascending and descending in one breath.

To sing any harmonic minor scales to the octave, ascending and descending in one breath.

To sing any harmonic minor arpeggio to the octave, ascending and descending in one breath.

To sing a chromatic scale to the octave.

Theory

To know what basic musical directions and symbols mean such as forte (f), piano (p), Crescendo, Diminuendo, Legato, Staccato and/or other symbols from earlier grades.

Sight Singing

The candidate will then be asked to sing from sight a 6 bar phrase in the key of C, G, F, D, Bb & Eb major.

Discussion

Candidates will be asked how they would tailor their performance for different venues and audiences, and how their rehearsal of this particular grade differs from previous grades, as it demands a linked performance, discussing how the theme was chosen..

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Notebook

Candidates will be required to provide the Examiner with a note book used in preparation for performance. It should demonstrate research into the style and theme of the show and general period of composition, with information on the composer and lyricist / librettist involved. The notebook should also include suggestions for costumes, sets and props required. The Candidate will then be asked to discuss rehearsal processes and their note book with the Examiner.

Grade 8

Schedule of maximum marks	
Performance	75
Scales & Arpeggios	10
Sight singing	10
Music Theory	5

In this grade the Candidate should create a show case that will stand up to public performance as they are essentially being judged at a professional level. The performance should flow and should not be interrupted at any point. The Examiner and Candidate will not speak until the performance has ended. In this grade the Candidate should clearly be able to demonstrate all the theory that is required in previous grades, through their performances here. An informal discussion with the Examiner should follow the performance. This is a chance for the Examiner to clarify any issues which arose for them during the performance. It is also a chance for the performer to be given a third eye in relation to their production and discuss the production.

Performance

The Candidate must prepare a thematically linked musical theatre performance. A written or printed programme of the performance should be presented to the Examiner, together with neat and legible copies of all the music choices. There should be a maximum of 5 songs of which 3 must be musical theatre songs. Non-musical song choices should always complement the theme. There should not only be a contrast in characters but also in pace and style of the songs chosen. The performance should also include linking improvisation / mime / introductions etc. where necessary, to give a balanced production. Make-up, costume and props are greatly encouraged at this grade.

Scales, Arpeggios & Theory

Candidates may be asked to sing scales and arpeggios from all previous grades.

Music Theory

Candidates may be asked theory questions from all previous grades in addition to all musical symbols, keys signatures etc. from their chosen pieces in this grade.

Sight Singing

The candidate will be asked to sing from sight an 8 bar phrase in the key of C, G, F, D, Bb, Eb major.

Notebook

Candidates will be required to provide the Examiner with a note book used in preparation for performance. It should demonstrate research into the style and theme of the show and general period of composition, with information on the composer and lyricist / librettist involved. The notebook should also include suggestions for costumes, sets and props required. The Candidate will then be asked to discuss rehearsal processes and their note book with the Examiner.

Performance Certificate

Schedule of maximum marks

Performance	70
Sight Reading	15
Discussion	15

Performers are expected to present a balanced recital programme. The duration of the recital should be 40 minutes and must contain not less than 5 songs or scenes from any musical suitable to the candidate. More than 5 songs can be performed if there is an issued with adhering to the programme timing. The candidate's selection, typed in the order of the performance, must be submitted to the Examiner together with a clear copy of the sheet music, where possible. The written or printed words should be of a high standard. The candidate will be expected to introduce and explain the selections throughout the exam.

Performance

The programme should contain a group of Musical Theatre songs (no less than 5) from a variety of periods enabling the candidate to exhibit a wide range of performance styles and characterisations. The programme can be themed but must display contrast and should be linked by script or improvisation. Costume or a compliment of costume and props are required. The total performance time, including breaks and links between songs must not be more than 45 minutes. Each piece/scene must be introduced with the name of the song, the show from which it is take, and its composer/lyricist.

Candidates must provide a typed programme separate from the selection list mentioned above. The first page should contain the candidate's details. The minimum requirement is a list of songs, the shows from which they are taken, composers, lyricists and dates. Programme notes are not required but may be included at the candidate's discretion. These notes can include additional information on significant details about the musicals or songs.

Sight Reading

Candidates will be given a short piece of libretto or dramatic prose at least 15 minutes before the exam. Candidates are not expected to perform this from memory and may read from the text while they perform. The candidate must be aware of word colour, dynamic range, sentiment, pause and pace and have the ability to understand and express dramatic content.

Discussion

Discuss with the examiner any or all (at the examiner's discretion) of the following:

- How the programme was chosen.
- The subject matter of the songs and what era they belong to.
- The characterisation of the songs and their contrasting styles and moods.
- The vocal and dramatic skills and technique employed in order to perform the songs and how the candidate rehearsed and prepared for the Exam.
- The candidate should have a good understanding of the Musical Theatre genre in general.
- What future goals the candidate has set themselves.

Duets

Grade 1

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

Candidates are required to present one duet performance from any musical. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The candidates are required to introduce their song, character, themselves and the author to the examiner. Both candidates must speak.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. Both candidates will be expected to contribute equally.

Grade 2

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

Candidates are required to present one duet performance from any musical. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The Candidates are required to introduce their song, character, themselves and the author to the examiner. Both Candidates must speak.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. Both candidates will be expected to contribute equally.

Grade 3

Schedule of maximum marks	
Presentation	10
Performance	70
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

Candidates are required to present one duet performance from any musical and with an introduction in character into the song. The introduction can be part of the script leading into song, a mime, or a prepared improvisation. The characters need not necessarily interact in this introduction but both performers must have a role to play. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. The candidates are required to introduce their song, character, themselves and the author to the examiner. Both candidates must speak.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. What difficulties did the Candidates encounter during their preparation and how did they overcome them as a team? Both candidates will be expected to contribute equally.

Grade 4

Schedule of maximum marks	
Presentation	10
Performance	60
Improvisation	10
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

Candidates are required to present two contrasting duets from any musical. At least one piece must have an introduction, which can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. Both Candidates must speak.

Improvisation

The Candidates will be asked to perform a character improvisation. The Examiner will give a situation based on one of the performances, i.e. where the characters met for the first time / meet after 10 years apart / where are they, how do they relate to each other etc.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The Candidates may also be asked questions relating to staging, rehearsal and research. Both candidates will be expected to contribute equally.

Grade 5

Schedule of maximum marks	
Presentation	10
Performance	60
Sight Reading	10
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

(A) Candidates are required to present one duet performance from any musical

AND

(B)(i) Perform a second duet sung by the same characters from the same show, or
(ii) Each Candidate must perform a solo song sung by their original character.

The chosen songs must be performed in the same order as they appear in the show. This grade is a study of characterisation where the Candidates must choose and study one character to base their entire performance on. In this way the importance of character development through performance is highlighted, as well as interaction with other characters. It also looks at the duet as a means of discovering new aspects of a character, seeing how they relate to other people and circumstances etc.

Sight Reading

The Candidates will be given a piece in the form of a song / sheet music and will be required to perform it in the form of spoken text, paying attention to the dynamics and directions of the sheet music i.e. crescendo, pauses, beats etc.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion will also cover the points made above as well as questions on staging, space, rehearsal process etc.

Grade 6

Schedule of maximum marks	
Presentation	10
Performance	60
Sight Reading	10
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

Candidates are required to perform two contrasting duets from any musical. One must have an introduction into the piece, and the other piece must have lead out. These can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc. Both Candidates must speak.

Sight Reading

The Candidates will be given a duet with sheet music 20 minutes before the exam. They will be required to perform it in the form of spoken text, paying attention to the dynamics and directions of the sheet music i.e. crescendo, pauses, beats etc. The chosen sheet music should not have a section where both performers speak different text at the same time.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion will also cover questions on staging, space, rehearsal process, as well as technique such as breathing, posture etc. Candidates may also be required to answer questions on how they adapt their voice and physicality for their performance space and for the audience they are performing to. How does this affect their performance? How does working as a team impact on their rehearsal process and performance?

Grade 7

Schedule of maximum marks	
Presentation	10
Performance	60
Redirection	10
Discussion	20

Presentation

Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will be a reflection of the Candidate's ability to communicate effectively throughout the exam. At the start of the examination Candidates should present a copy of each piece / lyrics to the Examiner. All material presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

(A) Candidates are required to perform two contrasting duets from any musical. One must have an introduction into the piece, and the other piece must have lead out. These can be script, improvisation, mime etc. The performance should include any other skills where necessary such as dance, movement, mime, spoken text etc.

AND

(B) Each Candidate must perform a solo song which they feel compliments, or has relevance to, one of the characters they played. This song can be any style of music i.e. non-musical, pop, modern etc.

Redirection

The Examiner will redirect one of the duet performances. They will ask the Candidates to change their approach to the piece or some aspect of their performance. This is to determine how they work together as a team, on the spot and under pressure, and also how they cope both individually and as a team with redirection.

Discussion

The Examiner will discuss the Candidates preparation individually and as a team for the exam. The discussion can also cover topics discussed in previous grades as well as how each Candidate picked their individual songs, how they felt these songs were relevant to their characters.

Grade 8

Schedule of maximum marks	
Performance	100

Performance

Candidates are required to give a 25 minute performance, which must include five pieces, three of which must be duets. This leaves the candidate the option to perform solo songs if they wish.

The performance must flow and must not be interrupted until it is entirely over. It is to be examined as a piece of professional theatre.

Candidates must include spoken text, script, acting, movement etc. where they feel it complements the performance.

An informal off the book discussion may take place after the exam. This should be more like a feedback session where the examiner can ask certain questions to clarify any queries he/she has and also gives him/her and the Candidates the opportunity to have an honest discussion which will hopefully stand to the candidates performances in the future.

Group Musical Theatre

Group Musical Theatre – Age 4 – 6

Schedule of maximum marks	
Presentation	15
Performance	70
Discussion	15

Duration of Exam: 10 Minutes

Groups of three or more

Presentation

- Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will reflect the ability of the group to communicate effectively throughout the exam.
- All members of the group should be able to present the opening introduction, but it will be accepted to have one spokesperson in the case of a large group, or the introduction can be shared among several candidates.
- At the beginning of the exam the group should present a project or collage of their work to the Examiner. This can include drawings, pictures and information about the chosen selections. It can also contain details or photos of the candidates, information about the composer, the musical, lyrics or any other details. All materials presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections.

Performance

- The group is required to present one ensemble performance from any musical.
- A second piece may be performed if the first piece does not meet the required duration of 10 minutes. A medley of musicals can also be linked together as one presentation, if preferred.
- The performance should include a short-spoken text or sketch leading into the musical piece which should be relevant to the theme, all candidates should take part in the dialogue and singing.
- Any other skills can be included, such as dance, movement, mime, costume or props. Costume or a compliment of costume is recommended but not essential.

Discussion

The Examiner will discuss the candidates' preparation individually, and as a team for the exam. All candidates will be expected to contribute, if questioned. The candidates are required to know the synopsis and plot of the chosen piece and the discussion will involve questions on how you worked and rehearsed together as a team, the meaning and context of the presentation, the sentiment, whether happy or sad, and characterisations in the musicals. Questions and conversation will be at a level relevant to the age group of the candidates.

Junior Grade – Age 6 - 11

Schedule of maximum marks	
Presentation	15
Performance	70
Discussion	15

Duration of Exam: 15 Minutes

Groups of three or more

Presentation

- Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will reflect the ability of the group to communicate effectively throughout the exam.
- The opening presentation speech should be shared by all the members of the group and all should speak, however a selected spokesperson or two will be acceptable where there may be a large group of candidates.
- A copy of each piece/lyrics should be presented to the Examiner. All materials presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections. This work can take the form of a project, for example a folder including the lyrics and/or sheet music, drawings, pictures and information about the musical/s and the candidates (*i.e. the names of the individuals of the group, the title of the song/s and the name of the composer/author etc.*)

Performance

- The group is required to present one ensemble performance form any musical.
- A second piece may be performed if the first piece does not meet the required duration of 15 minutes. A medley of musicals can also be linked together as one presentation, if preferred.
- The performance should include a short-spoken text or sketch leading into the musical piece which should be relevant to the theme, all candidates should take part in the dialogue and singing.
- Any other skills can be included, such as dance, movement, mime, costume or props. Costume or a compliment of costume is recommended but not essential.

Discussion

The Examiner will discuss the candidates' preparation individually, and as a team for the exam. All candidates will be expected to contribute, if questioned. The candidates are required to know the synopsis and plot of the chosen piece and the discussion will involve questions on how you worked and rehearsed together as a team, the meaning and context of the presentation, the sentiment, genre, era and characterisations in the musicals. The conversation should flow naturally.

Senior Grade – Age 12- 18

Schedule of maximum marks	
Presentation	15
Performance	70
Discussion	15

Duration of Exam: 20 Minutes

Groups of three or more

Presentation

- Candidates will be expected to greet the Examiner in the appropriate manner and marks awarded will reflect the ability of the group to communicate effectively throughout the exam.
- The opening presentation speech should be shared by all the members of the group and all should speak, however a selected spokesperson or two will be acceptable where there may be a large group of candidates.
- A copy of each piece/lyrics should be presented to the Examiner. All materials presented must be neat and legible. Marks are awarded for the standard of written/printed chosen selections. This work can take the form of a project, for example a folder including the lyrics and/or sheet music, drawings, pictures and information about the musical/s and the candidates (*i.e. the names of the individuals of the group, the title of the song/s and the name of the composer/author etc.*)

Performance

- The group is required to present one ensemble performance form any musical.
- A second piece may be performed if the first piece does not meet the required duration of 20 minutes. A medley of musicals can also be linked together as one presentation, if preferred.
- The performance should include a short-spoken text or sketch leading into the musical piece which should be relevant to the theme, all candidates should take part in the dialogue and singing.
- Any other skills can be included, such as dance, movement, mime, costume or props. Costume or a compliment of costume is recommended but not essential.

Discussion

The Examiner will discuss the candidates' preparation individually, and as a team for the exam. All candidates will be expected to contribute, if questioned. The candidates are required to know the synopsis and plot of the chosen piece and the discussion will involve questions on how you worked and rehearsed together as a team, the meaning and context of the presentation, the sentiment, genre, era and characterisations in the musicals. The conversation should flow naturally.

The Leinster School of Music & Drama
Musical Theatre Syllabus

Recital Proficiency
Certificate – Musical
Theatre and Popular
Song

Recital Proficiency Certificate

Schedule of maximum marks	
Technical Ability	30
Interpretation	30
Overall Impression and Choice of Programme	40

Recommended ages 16 upwards

The Recital Certificate offers both the student and the teacher the option to explore repertoire beyond that of the graded exams, as well as to explore works that specifically appeal to the student. Greater emphasis is placed on the candidate's sense of performance including the ability to present a programme that is technically and musically secure, in other words a valuable tool for the future of the performer.

Variety is important and offers a lot of freedom in the selection process. Here, variety is not restricted to performing works from different eras: a candidate may be more at ease singing nineteenth-century songs, songs from a particular composer, contemporary songs, or songs in a particular style. In this case, songs entirely from the era/composer/style would be appropriate as long as there is a variety throughout the programme. If a candidate chooses to perform a themed recital, again this is acceptable and programme notes must be supplied, this inclusion is to encourage the student to think about the character and style of the songs chosen and the message they would like to communicate to their audience. Therefore there is great freedom and scope in this Examination.

The Recital Certificate affords and encourages the candidates the opportunity to become familiar with various artists, recordings, arrangements and editions of a song and to interpret their choice in an artistic manner, if possible, the candidate should explore options of performing for other people to gain performing experience. The candidate should dictate the pacing of the recital and communicate the music to the audience (the examiner) in a meaningful manner. Songs should be performed from memory and a sense of performance is expected in the room.

Although scales, sight-reading, aural tests, and theory do not form part of this Certificate, they are an integral part of development of any musician and facilitate the learning and greater understanding of music, teachers and students are encouraged to maintain this area of study.

Timing

The entire performance should not be less than twenty minutes or not more than thirty minutes.

CHOOSING A PROGRAMME

Candidates should choose a programme that will display their imagination, technical strengths, and musical preferences, as well as a programme that they will enjoy practising and performing.

Songs from Musical Theatre, popular film music, jazz, cabaret, folk or Irish tradition can be included in the programme.

Candidates should explore repertoire even beyond the well-known repertoire. Extracts from songs will not be accepted, the full piece should be sung.

Variety is expected but note that there can be variety within the works of any one composer or within the same period of music. Variety does not necessarily mean that a candidate should perform songs from different eras.

Balancing technical and musical standards should be taken into account.

PROGRAMME NOTES (not less than 150 words)

A brief description of the song and any facts or information you feel are relevant to it and that might enhance the audience's appreciation of the song.

A brief paragraph on the recital (for example, did you specifically pick a theme throughout? Why did you choose this specific programme?)

Provide a **List of the songs** being presented and their composer. Separately, but in the same document, the following may be considered:-

The Title of the Song.

The Name of the Composer

Year and place of birth and death where applicable

Reference to the era – it's hallmarks, and how it relates to the song.

A brief paragraph on the composer(s) outlining their main achievements.

TECHNICAL ABILITY (30 marks)

Technical ability is integral to any recital. The examiner will look for clarity and accuracy in passages, rhythmic security, security of pulse, a good tone, breath support, and security of pitch.

INTERPRETATION (30 marks)

All singers are essentially interpreting the music they sing. No two performers or even performances will be exactly the same. The examiner will look for an understanding of the style and period of the songs presented. The ability to set the mood and portray the character will also be considered. Interpretation equally includes well-controlled dynamics, phrasing, articulation, and the ability to portray the character of the chosen songs and to tell a story.

OVERALL IMPRESSION AND CHOICE OF PROGRAMME (40 marks)

In overall impression, the technical ability and interpretation categories will be once again taken into consideration. Here the examiner will also consider the timing of the programme (exceeding or falling short of the allotted time will be penalised). The written programme and its presentation will be taken into account. The presentation or vocal introductions can be included in the allotted time of the performance. The ability to communicate to and engage with the audience throughout the programme will be assessed. The pacing of the programme and its suitability to the performer is also very important, as is whether the performer sang with style, originality and flair. Although the appropriate standard will equally be observed, the quality of the performance is crucial.

The Leinster School of Music & Drama
Musical Theatre Syllabus

List of Musicals

Junior Scores

Mary Poppins – Junior
Wizard of Oz – Junior
Joseph – Junior
Grease – Junior
Oliver – Junior
Aladdin - Junior
Honk – Junior

Fiddler - Junior
Godspell - Junior
Guys & Dolls - Junior
Into the Woods - Junior
The Music Man - Junior
Annie – Junior
Bugsy Malone – Junior

-
- Avenue Q, Annie, Aladdin, Aspects of Love, Anything Goes, Annie Get Your Gun, A Chorus Line, A Grand Night for Singing, A Funny Thing Happened on the Way to the Forum, Aida, The Arcadians.
 - Brigadoon, Babes in Arms, Blood Brothers.
 - Chess, Carousel, Cabaret, Calamity Jane, Call me Madam, Camelot, Chicago, Company.
 - Desert Song, Dames at Sea.
 - Evita
 - Fiddler on the Roof, Finians Rainbow.
 - Godspell, Grease, Guys & Dolls, Gigi, Girl Crazy, Goodbye Girl, Gypsy.
 - Hello Dolly, Hairspray, Hair, Honk, Hot Mikado, How to succeed in business without really trying, The Hired Man.
 - Into the Woods.
 - Jekyll & Hyde, Jesus Christ Superstar, The Jazz Singer.
 - Kismet, Kiss Me Kate, Kiss of the Spider Woman, The King & I.
 - Les Mis, Lady Be Good, Little Women, Little Shop of Horrors.
 - Mama Mia, My Fair Lady, Mack & Mable, Me & My Girl, Man of La Mancha, Miss Saigon, The Most Happy Fella.
 - Oklahoma, On your Toes.
 - Phantom, Pippin, Pirate Queen.
 - Rent, Rocky Horror Show.
 - Salad Days, Sweeney Todd, Sweet Charity, Scarlet Pimpernel, Singing in the Rain, Showboat, Sound of Music, South Pacific.
 - Thoroughly Modern Millie.
 - Victor/Victoria
 - Witches of Eastwick, Wicked, The Wiz, The Wizard of Oz, The Wedding Singer.
 - Zorba.

Sample Sight Singing

Grade 3

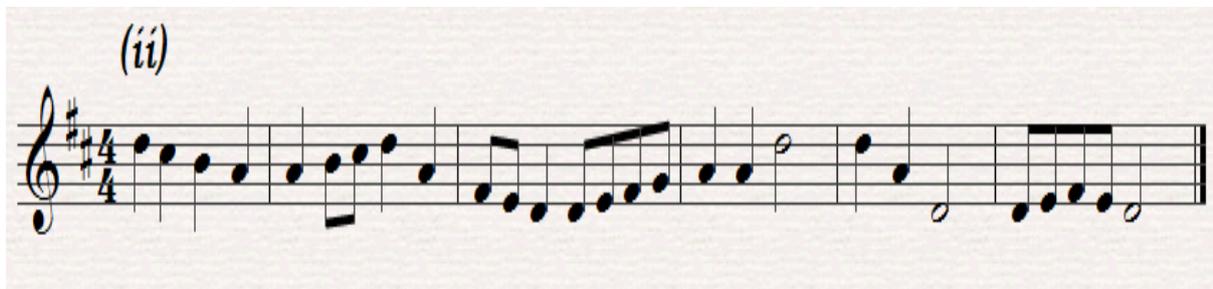


Grade 4





Grade 5



Grade 6



(ii)



Major Scale to the Octave



Major Arpeggio to the Octave



Major Scale to the 9th.



Harmonic Minor Scale to the Octave



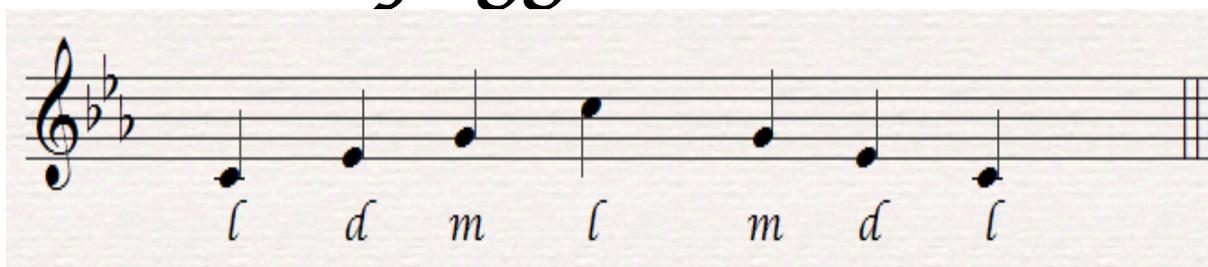
Major Arpeggio to the 10th.



Major Scale to the 10th



Minor Arpeggio to the Octave



Melodic Minor Scale to the Octave



Chromatic Scale to the Octave



Performance directions

Grade 1

<i>Forte (f)</i>	- loud
<i>Mezzo forte (mf)</i>	- moderately loud
<i>Fortissimo (ff)</i>	- very loud
<i>Piano (p)</i>	- soft
<i>Mezzo piano (mp)</i>	- moderately soft
<i>Pianissimo (pp)</i>	- very soft
<i>Crescendo (cresc.)</i>	- getting louder
<i>Andante</i>	- at a walking pace
<i>Legato</i>	- smoothly

Grade 2

<i>Diminuendo (dim.)</i>	- getting softer
<i>Legato</i>	- smoothly
	- Pause
	- Staccato (short, detached)
	- Getting gradually louder
	- Getting gradually softer
<i>Allegro</i>	- lively, fast
<i>Allegretto</i>	- slightly slower than <i>allegro</i>
<i>Moderato</i>	- moderate speed
<i>Lento</i>	- slow
<i>Rallentando (rall.)</i>	- getting slower
<i>Ritardando</i>	- Gradually slower

Grade 3

<i>Tempo</i>	- the speed of the music
<i>A tempo</i>	- resume the normal speed of the music



	- Repeat marks
<i>Adagio</i>	- slow
<i>Dolce</i>	- sweetly, soft
<i>Espressivo</i>	- expressively
<i>Con moto</i>	- with movement
<i>Vivace</i>	- lively
<i>Poco</i>	- a little
<i>Più mosso</i>	- more movement
<i>Meno mosso</i>	- less movement
<i>Largo</i>	- slow, stately

Grade 4

<i>Cantabile</i>	- in a singing style
<i>Con brio</i>	- with vigour, lively
<i>Tranquillo</i>	- calm
<i>Leggiero</i>	- light, sprightly

The Leinster School of Music & Drama
Musical Theatre Syllabus

<i>Giocoso</i>	- playful
<i>Grazioso</i>	- graceful
<i>D.S. Dal Segno</i>	- Repeat from the sign DS
<i>D.S. al Fine</i>	- repeat from the sign to the end
<i>D.C. Da Capo</i>	- repeat from the beginning

Grade 5

<i>Facile</i>	- easy
<i>Morendo</i>	- dying away
<i>Presto</i>	- very fast
<i>Agitato</i>	- agitated
<i>Tenuto</i>	- held
<i>Cantando</i>	- singing
<i>Sotto</i>	- below (<i>sotto voce</i> : in an undertone)
<i>Voce</i>	- voice
<i>Doloroso</i>	- sorrowful
<i>Même</i>	- the same

Grade 6

<i>Subito</i>	- suddenly
<i>Sempre</i>	- always
<i>Parlando</i>	- as if speaking
<i>Senza</i>	- without
<i>Molto</i>	- much, very
<i>Tempo Rubato</i>	- literally means 'robbed time'. There is some freedom of time
<i>Colla</i>	- with the (<i>colla voce</i> – with the voice)
<i>Coda</i>	- the ending
<i>Calando</i>	- decreasing both tone and speed

Grade 7

<i>Marcia</i>	- a march
<i>Morendo</i>	- dying away
<i>Subito</i>	- suddenly
<i>Tenerzza</i>	- tenderly
<i>Pesante</i>	- heavy
<i>Parlando</i>	- as if speaking
<i>L'istesso</i>	- the same
<i>Larghetto</i>	- rather slow but less than largo
<i>Dolente</i>	- sadly
<i>A piacere</i>	- at pleasure

Grade 8

All performance directions from previous grades may be asked.